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ABSTRACT

This information and activity booklet discusses the Florida Folk Festival, a celebration that offers students and teachers an opportunity to hear music, taste foods, see folk art demonstrations, observe dance, and listen to stories that celebrate Florida's cultural and ethnic legacies. The booklet offers resources for learning about Florida heritage, multiculturalism, and the richness of folk traditions. Information about the Folklife Area, Kids' Place, Seminole Indian Family Camp, and the Apprenticeship Area are included in the booklet. In addition, the booklet reflects the festival theme, Asian and Pacific Island Folklife in Florida, through an array of demonstrations and performances. The booklet also includes a classroom activity to help students prepare for the Festival; a second classroom activity regarding living traditions; and multicultural games from Japan, the Philippines, Indonesia, Korea, China, and India. (BT)

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ED 461 589

ASIAN & PACIFIC ISLAND TRADITIONS IN FLORIDA

你好

Mabuhuy!

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Resource Materials For Teachers

Florida Heritage Education Program
Division of Historical Resources
Florida Department of State
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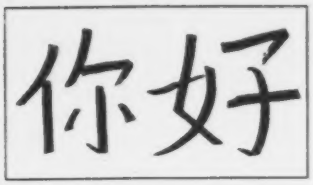

Welcome!

The Florida Folk Festival offers students and teachers a unique opportunity to hear music, taste foods, see folk art demonstrations, observe dance, and listen to stories that celebrate Florida's cultural and ethnic legacies. While the entire festival is entertaining, several areas represent ideal resources for learning about Florida heritage, multiculturalism, and the richness of folk traditions. Information about the Folklife Area, Kids' Place, Seminole Indian Family Camp, and the Apprenticeship Area are included in this booklet. In addition, this year's festival theme—Asian and Pacific Island Folklife in Florida—will be reflected through a wonderful array of demonstrations and performances. We know that you will enjoy observing and talking with the native and immigrant tradition bearers who are sharing customs from a diverse and distant part of the world.

For a complete list of performances and activities at all locations of the Florida Folk Festival, please obtain a program when you reach the park.

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ASIAN AND PACIFIC ISLAND FOLKLIFE IN FLORIDA

A diverse array of Asian and Pacific Island peoples have come to call Florida home. Of the seven continents, Asia is the largest, and its cultures are accordingly diverse. Although small in square miles, the Pacific Islands stretch over an enormous reach of ocean—from Hawaii to New Zealand.

The 1990 census documented more than 150,000 resident Asians and Pacific Islanders in Florida. That number has grown in this decade, with increasing numbers of immigrants from China, Japan, India, Korea, Vietnam, the Philippines, Laos, Cambodia, Thailand, Hawaii, Tonga, and Samoa. Most have come seeking greater economic stability, jobs with international corporations or Florida attractions, respite from political unrest, closer proximity to family members, or the benefits of Florida's abundant farmlands and educational opportunities. Although far from their homelands, Asians and Pacific Islanders have a desire to express their native cultures, adapt them to their circumstances in Florida, and pass them on to future generations.

India

Home to about 900 million people, India has a larger variety of races and cultures than almost anywhere else. Despite 17 official languages, Hindi and English are the most common. India's traditional cultures are deeply rooted in the nation's long and fascinating history, with many modern forms of expression linked directly to knowledge found in such works as the *Vedas*, or Books of Knowledge.

Indian dance includes a variety of folk, popular, and classical forms. Many of the standards for classical dance pertaining to footwork, gestures, facial expressions, costume, and makeup were devised more than 2,000 years ago. The classical south Indian dance form known as *bharata natyam*, in which one dancer enacts all the roles in a story derived from Hindu legends and religious texts, is one of the most popular. Each movement and facial expression has a meaning, which the audience can interpret to understand the story.

Batik is an art form that uses hot wax and fabric dyes to create beautiful abstract designs or pictures on cloth. Batik and tie dye techniques come from Rajasthan, a state in northwest India. *Mehendi* is the traditional art of body painting. Intricate designs are applied to a woman's hands and feet using a dye made from henna leaves. The custom originated in Egypt and the Middle East in ancient times, then spread to India, where it has been practiced since the 12th century. Mehendi is an important part of traditional Indian celebrations, such as weddings, because it is believed to bring luck.

In the Folklife Area located between the Carillon Tower and the Museum, tradition bearers reflect the festival theme through demonstrations and performances of traditional arts of their homelands.

नमस्ते

Traditions of India

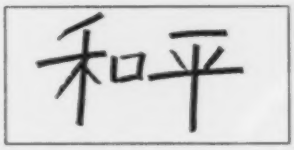
A native of southern India, Geeta Raj started learning bharata natyam *at age seven and studied under respected teachers in Bombay. She has won scholarships and awards for her dancing and now continues to perform and teach in Gainesville.*

***Shalini Tandon** of Orlando learned traditional* batik *techniques in her native India. Today, she also creates more contemporary works. In addition, like many Indian women, Tandon practices the art of* mehendi.

Above: Indian word for "hello."

China

China has some of the world's oldest and richest cultural traditions. Many things that we take for granted today—such as paper, printing, gunpowder, eyeglasses, paper money, umbrellas, compasses, and mechanical clocks—actually are Chinese inventions. The People's Republic of China, or mainland China, is the third largest country in the world. Taiwan, the largest island off the coast of China, possesses a democratic government as well as many distinct traditions.



Traditions of China

***Hung-wah** and **Yi-Chong Poon**, originally from Hong Kong and now Miami, are skilled traditional artists. Mr. Poon carves chops, and Mrs. Poon has practiced calligraphy for more than thirty years. She also paints landscapes in the* Ling Nam *style on imported rice paper, with Chinese brushes made from deer, wolf, and horse hair. Chinese watercolors that she uses come in small sticks. She breaks off a piece, grinds it with a mortar and pestle, and mixes it with water.*

*Several traditional Chinese musicians perform in the Orlando area. They share similar backgrounds: all learned traditional music as children, then studied at the Shanghai Conservatory. **Ann Yao** plays the* zheng *with a string trio that performs traditional Chinese music and popular western music. She was introduced to music as a child by relatives who were musicians. She played with the Central China Traditional Orchestra in Beijing and now performs at Epcot's China Pavilion and the Ming Court Restaurant.*

***Lu Peng** started learning the* yang qin *at age six. She plays a variety of north and south Chinese musical styles and has toured with the Little Flower music group. **Rui Yang** learned to play the* erhu *from his father, who was a professional musician. He has recorded music for movies and toured with the Shanghai Traditional Orchestra. He now plays at Epcot and Ming Court. **Luo Wu's** father taught her to play the* erhu *when she was seven. She played for the Shanghai Dance Theater before coming to Florida.*

Above: Chinese word for "peace."

Chops are hand-engraved stamps or seals used to sign names. In China, people need a chop to withdraw money from the bank, pick up a registered letter from the post office, or legalize a contract. Chinese artists also use them to sign their paintings and convey messages or poems that describe their feelings.

Traditionally, chops were made of copper for commoners and jade for nobility. Today, they usually are made of marble, wood, and metal. The chop looks like a large chess piece, with the body often carved into the form of an animal, often corresponding to the user's birth year in Chinese astrology. The flat stamping surface is engraved with small tools in a mirror image of the desired design. When the engraving is complete, it is pressed into ink paste and stamped onto paper. Chop images usually are stamped in red, the symbol for luck and happiness.

The Chinese consider calligraphy an art, invoking both the meaning of the words and the beauty of the brush strokes. Several styles of Chinese calligraphy exist, and all use the essential tools of brush, ink stick, ink stone, and paper.

Chinese painting strives to capture the spirit of its subject. There are five main themes of Chinese painting: landscapes, flowers, birds and animals, fish and insects, and human beings. Artists paint on paper made from bamboo pulp or silk, using paint made from mineral or plant pigments. Paintings are completed in a few minutes, although artists may paint the same subject repeatedly until they achieve the desired effect. Brush strokes are important to the painting's texture, and a verse in calligraphy often completes the painting.

The *Ling Nam* style of landscape painting is a southern China tradition that took its name from a famous mountain. The style is simple and elegant, with plants and animals depicted against a white background. Each animal or plant represents different emotions or philosophical attitudes.

Chinese traditional music is played on a variety of instruments that are little known to Westerners. The *erhu*, a fiddle-like instrument with a cylindrical sound box and two strings, is played with a bamboo and horse hair bow. The *zheng*, a type of large zither with 18 to 21 strings, is played like a horizontal harp. In ancient times, it was considered a sign of great learning and culture to play this instrument. The *yang qin* is similar to a hammer dulcimer.

Japan

Located off the northeastern coast of Asia, Japan consists of four large islands and thousands of smaller ones. Although small in size, the nation has a population of about 125 million people and has made a major impact on modern technology. Traditional Japanese culture includes a wide array of highly evolved, distinctive arts.

Among the well known Japanese arts is dance. Classical and semi-classical forms began in the royal court and gradually became traditional dances, whereas folk dances were originated

by peasant farmers. Every dance in the centuries-old Japanese tradition tells a story. Skilled dancers communicate through the use of symbolic hand and eye movements, costuming, fans, and flowers, as well as whole body movements and footwork. Both men and women perform the dances, and tradition requires that all dancers learn the roles of both genders.

In Japan, the tea ceremony, or *chanoyu*, has been practiced since the 15th century. The purpose of the ceremony is to create an appreciation for the beauty of simplicity and to allow participants to feel in harmony with nature. During the ceremony, which can last for four hours, there are exact rules for everything—from the way the tea is stirred to how the cups are held and turned.

Origami is the art of folding paper into intricate little sculptures without using scissors, tape, glue, or staples. Popular designs, such as the crane, frog, ship, and balloon, are made from special sheets of square, colored paper. *Temari* is the art of decorating spheres by intricately winding and lacquering colored threads around a core-ball. In Japan, young people give temari to friends as special gifts.

Ikebana, the traditional art of Japanese flower arranging, recognizes the relationships among flowers, ferns, and other objects, each having importance to the whole. The relationship determines the meaning and feeling encoded in a particular arrangement. Practitioners desire to create a harmonious balance in their arrangements. According to the philosophy behind ikebana, human beings affect each other just as flowers in an arrangement do. In this way, ikebana may assist people in understanding the importance of each individual in creating a harmonious community.

Bonsai is the art of miniaturizing trees and other plants, while encouraging them to grow in graceful shapes. Bonsai teaches one to follow the rules of nature; while they are shaped to emphasize nature's shapes, nature decides the style.

Taiko drumming has ancient roots. The drums, made from hollowed logs covered with stretched animal skins, came to Japan from China and Korea around the 5th century. They are used in traditional Japanese court music as well as in regional folk styles tied to festivals and religious rites. Taiko drumming involves not only set and improvised interplay between several drums, but also graceful, dance-like movements performed by the drummers as they play.

The Philippines

The Philippine archipelago includes 7,100 tropical islands off the coast of Asia, reaching to the north near Taiwan and south almost to Borneo. The physical terrain varies from mountain ranges to rich coastal plains.

Originally settled by Indonesian, Malay, and Polynesian peoples, Philippine culture also was influenced by Chinese, Arab, and Indian traders. Spain colonized the islands in the 16th century, but ceded them to the United States as a result of the Spanish American War. Many Filipinos still bear Spanish names and practice Catholicism.

The widely known bamboo dance, the *tinikling*, reflects the movements of a bird through reeds. Indigenous dances reenact a warrior's victory, courtship, or movements of animals or birds. Spanish dances such as the *jota* and *curacha* are also performed.

Many other traditional arts thrive in the Philippines. *Parols* are beautiful paper lanterns hung in windows during the Christmas season. The style of the lanterns varies in different regions, but they frequently take the shape of a star with lights inside.

Rondalla is a style of music that evolved from a Spanish/

アメリカ

Traditions of Japan

*Born in Japan, **Kazuko Law** of Gulf Breeze has lived primarily in the United States since 1952. She is an accomplished traditional artist in many genres, including* temari, origami, *doll making, and the tea ceremony. She also is skilled in three styles of dance—classical, semi-classical, and folk. She learned to make temari from her great-great-grandmother. She made them regularly until she finished high school and has taken up the art again in recent years.*

An accomplished ikebana *and* bonsai *artist, **Mieko Kubota** is well-recognized in south Florida. Kubota and her late husband started Kyoto Bonsai in south Dade County in 1971. At first they imported Japanese trees but eventually began to employ plants more suitable to the local climate. Kubota has taught ikebana at Fairchild Tropical Gardens for several years, and she teaches origami and other Japanese arts through the Miami-Dade School District.*

***Matsuriza** is a* taiko *drum group formed by musician **Takemasa Ishikura**. Born in Tokyo, Ishikura is the fourth son in a family that specializes in taiko drumming. Since age 14, Ishikura has won accolades in Japan, Europe, and America. He has resided in Orlando since 1983, where he plays at Disney's Epcot Center and teaches young people taiko drumming. Matsuriza is composed of both Japanese and Japanese American drummers from the Orlando area.*

Above: Japanese word for "America."

Mexican type of stringband in the early 20th century. Rondalla bands usually consist of stringed instruments such as the guitar, *banduria* (a pear-shaped lute with 14 strings), and *octavina* (a guitar-shaped, 14-string instrument like a large banduria). They perform a diverse repertoire that may include Filipino folk songs and ballads, Spanish and Latin American tunes, and American dance music.

Thailand

Thailand is located in southeast Asia between Malaysia, Myanmar, Laos, and Kampuchea. Most people in this beautiful tropical kingdom identify themselves as ethnic Thais (or Tais) who migrated from southeast China about 2,000 years ago. However, Thailand also includes a wide variety of ethnic groups, tribal peoples, and refugees from wars in nearby countries.

Thai traditional arts continue to flourish. *Serng Pong Lang*, a folk dance from the northeastern part of country, depicts the daily life of the people and the joining of young men and women. The music that accompanies the dance utilizes the *pong lang*, a local musical instrument similar to a xylophone.

Pacific Islands

The Pacific Islands include Polynesia, Melanesia, and Micronesia. Polynesia encompasses central and southern Pacific islands such as Hawaii, Samoa, French Polynesia, Tonga, Easter Island, and New Zealand. Melanesia includes islands south of the equator in the western Pacific, such as Fiji. Micronesia is composed of islands east of the Philippines and mostly north of the equator, such as Guam. The islands were settled beginning about the 2nd century B.C. by peoples from the Malay archipelago. These remarkable navigators gradually journeyed eastward over thousands of miles of open ocean until they occupied their current territory by the 14th century A.D.

Pacific Island peoples increasingly have settled in the United States because of economic and educational opportunities, family ties, or associations with religious institutions. Attractions and restaurants have lured many of the islands' most talented traditional performing artists to central Florida and larger coastal cities. In addition, many Hawaiians have settled in Florida because of careers in the military.

Few Americans are familiar with the rich traditional culture of our fiftieth state. Traditional Hawaiian *hula* is performed to chants, and the movements are visual embellishments of the poetry. A hula is composed of a combination of foot, hip, and hand movements that have specific names. Some hand movements depict natural objects such as flowers, waves, or rain, while others represent ideas such as love. Certain island regions are known for different hula styles. *Kahiko* is a very traditional form of the hula in which the dancers wear traditional *kapa* cloth and *leis* on the head, hands, and feet to accent their movements.

Hawaiian musicians developed a distinctive style of playing guitar known as *kiho'alu*, or slack-key. In this style, the strings are picked rather than strummed, with the melody on the high strings and the bass on the lower strings. The six strings are loosened (slackened) to produce an open chord when strummed. Many different tunings exist, with some kept within families or communities. This style is still played for informal gatherings.

Pacific Island cultures developed many craft traditions that helped them to survive and filled their lives with beauty. Lei making, quilting, and wood carving are among these traditions.

Mabuhuy!

Traditions of the Philippines

The Filipino community will be represented at the folk festival by several traditional artists. The dance group ***Indak Pilipino*** *from Tallahassee will perform a variety of dances with Malay, Moslem, and Spanish influences. Jacksonville's* ***Filipino American Community Stringband*** *will perform* rondalla, *and Tallahassee's* ***Big Bend Filipino American Association*** *will perform a repertoire of beautiful, haunting music played on bamboo chimes. In addition,* ***Reinaldo Manzo*** *will create* parols.

Above: Tagalog word expressing exuberance, such as "hurray!"

เพื่อน

Traditions of Thailand

Sirinaree Poermwattana *and* ***Rangsun Wiboonupattum*** *from Tallahassee will perform* Serng Pong Lang.

Above: Thai word for "friend" or "companion."

Leis are important decorative items throughout the Pacific Islands. In early Hawaii, these wreaths or necklaces symbolized esteem for gods, loved ones, and oneself. Leis were made using a variety of techniques and such natural materials as flowers, leaves, feathers, shells, seeds, ivory, and wood. While materials and techniques have changed over the years, lei making and giving is still a cherished tradition.

Since raw materials for metalwork and pottery were not indigenous, ancient Hawaiians developed great skill in creating objects from wood, bone, shell, and other available materials. Wood crafting using the beautiful native hardwoods became a sophisticated and necessary skill, and woodcarvers were afforded high status. They created drums (*pahu*) for both the temple and the hula, as well as tools necessary to daily life.

Some of this ancient knowledge is maintained by contemporary craftspeople, who make such old-style Hawaiian crafts as the *makau iwi,* or bone fish hook; *makau laau,* or wooden fish hook; and the octopus lure. In the past, fish hooks were highly prized by fisherman, and they remain highly prized by Hawaiians and other Pacific Islanders, who use them as neck ornaments. *Niho palaoa* are neck ornaments originally worn by those of chiefly rank. Modern tradition bearers also create a variety of drums and other instruments. The nose flute is made of bamboo with one hole on the closed end and two or three for fingering on the shaft. It is blown with one nostril while holding the other shut with the index finger. The *ipu heke,* or gourd drum, is used to keep time to the beat of the kahiko hula. Also used to accompany hula, the *uliuli* is a small gourd filled with seeds and fitted with a handle covered with feathers.

Quilting was first brought to Hawaii by the wives of American missionaries, but Hawaiian women quickly adapted the tradition to their aesthetics and world view. Some believe that a woman derived the idea for the first design from seeing the shadow that a breadfruit tree cast on her plain quilt base. Hawaiian quilters appliqué onto a base and connected layers of fabric with hundreds of rows of quilted stitching flowing from the center like waves. Quilt designs are inspired by nature but have a personal and symbolic significance known only to their maker. Each quilter develops unique patterns by folding a piece of paper into eighths, then sketching the design from the center.

The 250 islands that compose the kingdom of Tonga lie about 3,000 miles southwest of Honolulu. Due to their geographic isolation, Tongan life has remained largely traditional. One important aspect is the *kava* ceremony, which occurs on a variety of formal and informal occasions. Kava is a beverage made from a native plant. Kava ceremonies held in response to important occasions, such as the visit of a dignitary or a rite of passage, are marked by formal speechmaking and music. More informally, groups of friends might meet in the evenings to drink kava, share songs, or tell stories.

Ancient Polynesian men feasted to celebrate special occasions and to honor the gods. It is from this tradition that the modern, informal *luau* has evolved. Traditionally, men prepare a pig in an underground oven, while women prepare other dishes such as *poi* (pounded, cooked taro), fish steamed in ti leaves, and several kinds of fruit.

Fiji, an independent republic in the southern Pacific, also has many traditional crafts, one of which is tapa cloth production. Tapa cloth is made from sheets of pounded bark, which then are embellished with geometric designs.

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Traditions of the Pacific Islands

Adrianne Kahoíolulukahekiliokalani Brandon *(Kai) learned* kahiko *from her mother and her maternal grandmother, who was a master of the art. She practices a number of other traditional arts, such as making* leis, *gourd drums, ti leaf skirts, and weaving* pandanus *leaves. Brandon performs with Hui Na Aikane O' Hawaii (Friends of Hawaii), a society that supports Hawaiian culture.*

Roy Pang *learned to play slack-key guitar, ukulele, and other string instruments from his family and community in Hawaii. He plays slack-key in a dozen or more tunings and cherishes the ukulele he inherited from his grandfather. Now retired from the Air Force,* ***Charles Kealiealoha Smith*** *is learning to sing and play old-style Hawaiian music on the rhythm guitar and ukulele. His family had deep roots in traditional music; his father and mother were singers, and several relatives have achieved popular success.*

Angel Paat *of Orlando learned many Hawaiian traditions while growing up in the islands. He studied with his great-aunt, a renowned hula master, and other teachers before becoming a professional dancer. Paat has continued to practice lei making and sometimes teaches classes in the art. He will demonstrate lei making using flowers available in Florida.*

Henry Ohumukini, Jr., *makes old-style Hawaiian crafts including the*

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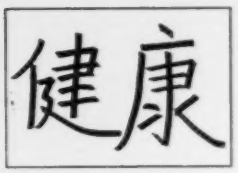


FOLKLIFE PERFORMANCE STAGE

Friday • 9:00 a.m.–4:30 p.m.

On the Folklife Performance Stage, the tradition bearers discussed on pages 3–8 will demonstrate and perform their unique crafts and arts. To gain a sense of the rich Asian and Pacific Island traditions that exist in Florida, visit this area located between the Carillon Tower and the Museum.

9:00	Tongan kava ceremony—*Netane Family Productions*
10:00	Indian rangoli—*Jaya Radhakrishnan*
10:30	Fulan Gong meditation—*FSU Chinese students*
11:00	Indian bharata natyam dance—*Geeta Raj and Amisha Mehta*
11:30	Polynesian music/dance—*Netane Family Productions*
12:00	Chinese traditional music—*Ann Yao and Luo Wu*
12:30	Indian rangoli—*Jaya Radhakrishnan*
1:00	Karate demonstration—*Asuka Haraguchi*
1:30	Chinese traditional music—*Ann Yao and Luo Wu*
2:00	Hawaiian old-time music—*Roy Pang and Charles Smith*
2:30	Hawaiian kahiko hula—*Hui Na Aikane O' Hawaii*
3:00	Filipino dance—*Indak Pilipino*
3:30	Polynesian music/dance—*Netane Family Productions*
4:00	Hawaiian old-time music—*Roy Pang and Charles Smith*

FOLKLIFE NARRATIVE STAGE

Friday • 10:00 a.m.–5:30 p.m.

In the area in front of Nelly Bly's Kitchen, tradition bearers from many cultures will discuss arts that they practice. Festival-goers who gather to hear the recorded interviews can take the opporunity to ask the artists questions. Through this process of dialogue, folklorists learn important information about traditional customs. The recordings become part of the Florida Folklife Collection in the Florida State Archives in Tallahassee, where they are available for use by researchers and educators.

10:00	Indian batik and mehendi—*Shalini Tandor*
10:30	Filipino arts—Aurora Hanson
11:00	Indian bharata natyam dance—*Geeta Raj*
11:30	Japanese arts—*Mieko Kubota*
12:00	Indian rangoli—*Jaya Radhakrishnan*
12:30	Fijian arts—*Lilly Koroitamudu*
1:00	Chinese arts—*Hung-wah and Yi Chong Poon*
1:30	Hawaiian quilt making—*Ginger Lavoie*
2:00	Hawaiian arts—*Henry Ohumukini, Jr.*
2:30	Filipino arts—*Indak Pilipino*
3:00	Tongan culture—*Willie Netane*
3:30	Russian Orthodox icon painting—*Father Alexander Jasiukowicz*
4:00	Ukrainian pysanky—*Ola Kryway* Ukrainian harp music—Yarko Antonevych
4:30	Seminole canoe construction—Henry John Billie
5:00	Japanese tea ceremony—Kazuko Law

'Ia ora no

Traditions of the Pacific Islands

Continued from page 5

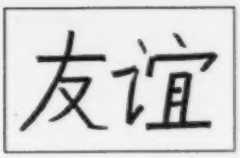
makau iwi, makau laau, *and octopus lure. He also makes* niho palaoa *and creates drums and other instruments.*

***Ginger Lavoie** lived for 28 years on the relatively remote island of Moloka'i, Hawaii, before coming to Orlando. During that time she studied quilt making with an native quiltmaker and began to excel in the art. She has been featured in quilt exhibits and publications, teaches quilting, and recently has been commissioned to create a "Visions of Polynesia" quilt for Disney's Polynesian Resort.*

*Joined by family and friends, **Willie Netane** of Orlando will open the festival in the Folklife Area on Friday and Saturday with a Tongan kava ceremony. Netane Productions will prepare and serve a luau on Saturday evening, after which members will perform traditional and modern Polynesian music and dance.*

***Lilly Koroitamudu** learned many aspects of traditional culture while growing up in Fiji. While employed in the tourism industry there, she shared her knowledge of local customs with visitors. During a weekly radio show, "Auntie Lilly's Program," she told tales and encouraged Fijian children to learn from their elders. She will demonstrate a variety of Fijian traditions including storytelling, tapa cloth designs, and leis and fans.*

On page 5: Hawaiian word for "please." Above: Tahitian word for "hello" or "good morning."



FESTIVAL HIGHLIGHTS

Kids' Place

An event that was added to the folk festival in 1997, the Kids' Place is an interactive area designed specifically for young people. This year, crafts, games, demonstrations, and performances will mirror the larger festival folklife theme of Asians and Pacific Islanders in Florida.

A variety of hands-on activities will be offered throughout the day from 9:00 a.m. to 4:00 p.m. A small materials fee will be charged for some crafts, so students may wish to bring a few extra dollars. Ongoing activities include:

- *Rangoli*—Indian ceremonial art
- *Tapa*—Fijian bark or cloth painting
- Chopsticks—the use of wooden sticks to pick up food
- Mask making—the construction of masks with oriental motifs
- Button making—the creation of buttons with designs from the Chinese astrological calendar
- Autograph scavenger hunt—a search for signatures from people with distinctive traits

In addition, several traditional crafts and arts will be demonstrated at specific times, and young guests are invited to try their hand at each activity.

Special Events at the Kids' Place

Friday

10:00 *Chinese calligraphy*
11:00 *Origami—Japanese paper folding*
12:30 *Polynesian dancing*

Saturday

10:30 *Chinese calligraphy*
12:00 *Mehendi—Indian body painting*
1:30 *Temari—Japanese decorative balls*
3:00 *Parol making—Filipino lanterns*

Sunday

10:00 *Origami*
12:00 *Mehendi*
1:30 *Parol making*

Seminole Indian Family Camp

Che-han-tah-mo? (How are you?)

Welcome to the Seminole Indian Family Camp! Each year the Seminole people come to the Festival to share their traditions and demonstrate their crafts. Leather work, moccasin making, bead work, doll making, patchwork sewing, and traditional Seminole cooking are some of the activities that you will see at the camp. Free samples of frybread, sofkee, and beef jerky will be available. In addition, Stanlo Johns, a life-long cowboy who manages the herds at Brighton Reservation, will be on hand to teach festival-goers how to throw a lasso.

This year, the demonstrators each will have a short biographical sketch and a childhood photograph on their table to help you get to know them better. The Seminole people have rich individual histories, which they will share with you.

The Seminole Family Camp serves as a base for the interpretation of traditional Seminole crafts, arts, and foodways. Members of Florida's Seminole Tribe built the chickees in which they demonstrate and arranged them like a traditional family camp. In these camps, each chickee serves as a separate room. One is used for cooking, and others are used for working, storage, socializing, and sleeping. During your visit you will find that the chickees provide excellent shelter from the sun and rain and make maximum use of soft, inland breezes.

The Seminoles and Miccosukees are among the most successful tribes in the United States. They have used income from their various enterprises to provide education and social services for their people. In this rapidly changing world, the Seminole and Miccosukee people have adapted and prospered, while keeping many aspects of their heritage alive.

Sho-na-bish! (Thank you!)

Masters and Apprentices

Master and apprentice teams are part of the Florida Department of State Folklife Apprenticeship Program, which annually provides opportunities for recognized folk artists to share technical skills and cultural knowledge with protegés to maintain the vitality of their art form. In the Folk Arts Village adjacent to the Craft Shop, seven master and apprentice teams will demonstrate folk arts daily from 10 a.m. to 5 p.m. Traditions represented by the 1998 teams include Trinidadian steel drum making, Irish fiddle music, Indo-Trinidadian *tassa* drumming, Seminole dugout canoe making, Russian Orthodox iconography, Indian *rangoli*, and Spanish flamenco guitar.

Steel Drums

Master: Michael Kernahan
Apprentice: Michael Phillip

In the 1940s, Trinidadian musicians in Afro-Trinidadian carnival bands, accustomed to playing on bamboo, discovered that the bottoms of metal containers could be shaped to make different notes. By the 1950s, Trinidadians had embraced the vibrant music of steel drums, also called pans. By the 1960s, the steel drum was a national symbol. Trinidad now sponsors pan instruction in many schools, and steelbands play a wide variety of calypso, popular, and classical music in concerts and competitions.

Trinidadian Michael Kernahan began as a panman, or player, in a band and later studied pan tuning (steel drum making) with a master. Settling in Michigan in 1975, he established the 21st Century Steelband with which he continued to perform. Since relocating to Miami in the 1980s, he also devotes his time to the complex process of tuning pans for bands and individuals in Florida, Chicago, Mississippi, and the Caribbean basin.

In his native city of Port of Spain, Trinidad, Michael Phillip was surrounded by steel band music. He began playing bass and tenor pans in 1974 with a steel orchestra, which toured in Nigeria. He later emigrated to Miami, where he met Kernahan. Phillip decided to study pan tuning with Kernahan to become a well-rounded pannist and to better represent the art form.

Irish Fiddling

Master: James Kelly
Apprentices: Laura Price and Sean Colledge

Traditional Irish fiddling is a beautiful, complex, and long-standing art form with many variations in style, repertoire, and technique from county to county. James Kelly, one of the finest traditional fiddlers today, was taught to play at age three by his father and other noted musicians. He was performing for Irish radio and television by 14, recorded his first album with his brother at 16, and since has played and recorded with many well-respected musical groups. He came to the U.S. in 1978 and toured and recorded for four years. He moved permanently to Miami in 1984. His music reflects a synthesis of the County Clare style of fiddling, which is highly ornamented but even flowing, and the County Sligo style, which is more staccato. Although he follows traditional forms and techniques, Kelly also has developed an unmistakable personal style.

Laura Price from Palatka has been playing fiddle for more than seven years. She has studied consistently under old-time Florida fiddler George Custer, but also has received instruction in workshops from a variety of Celtic fiddlers. Sean Colledge has played music all his life and took up the fiddle after attending Irish music sessions several years ago. He currently plays with the Tallahassee-based Irish music group, Barley Thar.

Tassa Drumming

Master: Romeo Ragbir
Apprentices: Shivanand Maharaj and Shivanan Ramanan

From 1838 to 1917, laborers came from northern India to work on sugar plantations in Trinidad, Guyana, and other Caribbean countries. They brought many musical traditions involving complex rhythms played on percussion instruments, including the tassa drum. Today, tassa ensembles remain an important element of festivals, processions, and weddings for Indian peoples in the Caribbean and for Indo-Trinidadian and Guyanese communities in south Florida. Trinidad native Romeo Ragbir learned tassa drumming from his father and played in ensembles with family

and friends. In 1975 he migrated to New York, then relocated to south Florida in 1984. He played with the Sunshine Tassa Group before forming Romeo and The Boys. As the sole tassa band in an area, his group is in great demand for weddings, *Divali* and *Phagwa* celebrations, and other events.

Shivanand Maharaj and Shivanan Ramanan, both Trinidad natives and currently high school students in Broward County, have been studying with Ragbir for about a year. Their talent and interest in learning the tradition is important for their community. Weddings, for example, traditionally require two tassa ensembles—one for the bride's family and one for the groom's, and the dedication of these two young men make this a real possibility.

Dugout Canoes

Master: Henry John Billie
Apprentice: Charles Hiers Billie

The Seminoles are descendants of the Maskoki tribes, who have inhabited the Southeast at least 12,000 years. Dugout canoes created by Seminoles and their ancestors are unique in North America, and a hallmark of the Seminole people is their deft use of long, footed poles to power and steer their crafts.

Henry John Billie is one of only a few Seminoles who still make and use the dugout canoe. An elder of the Seminole Tribe of Florida, Billie was born near the tiny, southwest Florida fishing village of Chokoloskee, where clan members routinely made day-long canoe trips to Smallwood Trading Post to exchange alligator and animal skins for foodstuffs. In his formative years, he helped his grandfather and uncles choose, cut, and shape giant cypress logs into individual canoes for hunting trips and large canoes for transporting families and supplies. In adulthood, even as he worked building roads across the Everglades, he continued to use a dugout for transportation in the area. A member of the Wind Clan, a founding clan responsible for keeping and transmitting rituals and traditions, Billie has immersed himself in recent years in canoe building and traditional lifeways.

Charles Hiers Billie has known Henry John Billie most of his life. With his mother's death soon after his birth in Hollywood, Billie was raised by his father's mother and sister until age nine. He then went to live with the Hiers family in Ochopee, who allowed him to frequently visit and spend summers with his Seminole relations. Billie joined the Marine Corps in 1973, served in Vietnam, and reached the rank of sergeant before leaving the military in 1983. He has a strong commitment to preserving Seminole traditions. Although he has not built canoes, he grew up around them and has traveled in them. During the apprenticeship period, the team will create a canoe from start to finish.

Icon Painting

Master: Father Alexander Jasiukowicz
Apprentice: Joyce Crossman Copp

Icons are images of religious figures or events, frequently painted on panels. Dating from early Christian times, they are especially characteristic of the Eastern Christian church. To avoid any sense of idolatry, iconographic art developed a formalized, stylized imagery that created a sense of otherworldliness. Geometric designs and gold-leaf background were often favored.

Father Alexander Jasiukowicz was born in Belarus in central Europe to American parents. Ee developed an earkt interest in art, especially Russian iconography, and studied the subject in Belarus, Poland, and the U.S. Ordained as an Eastern Orthodox priest in the U.S., he has served parishes in Chicago and

Folk Heritage Awards

For more than a decade, the Florida Department of State has presented awards in association with the folk festival to residents whose lifelong devotion to folk arts has enriched the state's cultural legacy. Florida Folk Heritage Awards recognize authenticity, excellence, and significance within the traditional arts, and honor the state's most influential traditional artists. This year, the accomplishments of five individuals will be celebrated at a ceremony on Saturday, May 23, at 6:30 p.m., on the Main Stage.

Henry John Billie
Seminole master carver of cypress dugout canoes

Ola Kryway
Ukrainian pysanky (egg decorating) artist from Titusville

J.L. McMullen
Advocate of folklife preservation from Live Oak

Llewellyn Roberts
Trinidadian Carnival masquerade artist from Miami

Manuel Vega
Craftsman of traditional Cuban birdcages and kites from Miami

central Florida. He has been an iconographer since 1966, working in the traditional styles of the 14th and 15th centuries. His icons appear in nearly 30 Orthodox and Roman Catholic churches. Jasiukowicz founded the Orthodox Liturgical Arts Association to conduct research and produce educational materials in the iconographic discipline.

In many ways, Joyce Crossman Copp has spent a lifetime preparing to paint icons. Because her mother was from Ukraine, Copp was baptized in the Russian Orthodox Church, and it was through the church that she was introduced to iconography. She earned a bachelor of fine arts degree in painting from the University of Central Florida, with minors in art history and Russian language. Copp became acquainted with Father Alexander about 15 years ago after reading about his work. She intends to educate others about the Russian iconographic tradition.

Rangoli

Master: Jaya Radhakrishnan
Apprentice: Pratima Rao

Rangoli (also called *kolam*) consists of intricate and often brightly colored designs drawn on the ground with rice flour. Often executed at the entrances to Indian houses and temples or in front of altars for holidays or social gatherings, the designs denote happiness and convey good luck. Because a single design may take hours to execute flawlessly, the work requires considerable patience, time, and creativity. In small villages in the past, neighbors made a social event of creating a single rangoli piece that covered as many as six family front yards.

Jaya Radhakrishnan comes from a southern Indian family with deep roots in Indian classical music and dance. As the eldest child, she assisted her mother in many ways and was taught the tradition of rangoli design at age eight. Although she has lived in Florida for 30 years, she is committed to maintaining traditional aspects of Indian life. A devout Hindu, she participates in the religious life of her community and observes many rituals in her daily life, including rangoli designs made in front of her home and temple altar. Radhakrishnan previously participated in the apprenticeship program as a master of south Indian classical *bharata natyam* dance.

Pratima Rao hails from Madras in southern India but has lived in the United States for about 14 years. She met Radhakrishnan shortly after moving to Tampa and was impressed by her mastery of many traditional Indian arts. Rao also has observed her mother and friends create rangoli and desires to preserve the art for future generations.

Spanish Flamenco Guitar

Master: Francisco Fonta
Apprentices: Alexis Dominguez and Jorge Einbund

Flamenco song and dance originated among gypsies in southern Spain from Gypsy, Moorish, Andalusian, and other roots. Flamenco song is the core of the tradition. Like the dance, it has three forms: *grande* or *hondo* (intense, tragic songs), *intermedio* (moderately serious songs with a Middle Eastern sound), and *pequeno* (light, exuberant songs about love and nature). Both the text and melody are improvised within traditional musical structures. Guitar accompaniment became common for many flamenco genres in the 19th century, and virtuosic guitar solos have become focal points.

Francisco Fonta is one of the most sought-after flamenco musicians in the U.S. Born in Jaen in southern Spain, he learned flamenco singing and guitar from older traditional musicians in his town. He moved to Madrid, where he performed professionally in clubs and festivals. Since moving to Miami in 1987, Fonta has been the musical director, guitarist, and singer for Ballet Flamenco La Rosa. He also performs in flamenco clubs in Miami and throughout the U.S. Fonta specializes in *cante hondo,* which is one of the most authentic, profound, and difficult of the flamenco styles.

Alexis Dominguez became acquainted with flamenco as a teenager in Spain. He studied classical guitar for two years at Miami-Dade Community College and became interested in flamenco guitar after meeting Fonta. Jorge Einbund from Argentina is a promising student who has attended performances by Fonta for the last seven years and taken lessons with him previous to the apprenticeship. Fonta will teach his apprentices different styles, such as *soleares, fandangos, sevillanos,* and *seguirillas,* and different techniques, such as *rasgueados, arpegios, picados,* and *campanellas.*

Thanks to Dr. Steve Stuempfle and Dr. Patricia R. Wickman for their help in preparing this article.

GETTING READY FOR FESTIVAL FOLKLIFE

Objectives

Students prepare for experiences at the Florida Folk Festival by learning terms and concepts related to folklife.

Objectives

Students will

- define *folklife, tradition, folk group,* and *culture*
- recognize that folklife exists in everyone's life
- recognize that people belong to many folk groups, defined by a variety of characteristics

Subjects/Skills

- social sciences, language arts

Age Level

Grades 3 through 12

Time Required

Allow one class period to complete this activity.

Vocabulary

Culture—the institutions, skills, arts, crafts, and rituals that enable a group of people to coexist with each other and to exist within their environment

Folk group—a body of people who interact regularly and who share a common denominator such as family, religion, age, occupation, craft, region, language, or ethnicity

Folklife—traditions practiced by folk groups

Folklore—knowledge passed on informally (not by taking a class or learning from a book) from generation to generation or person to person, by word of mouth or through imitation.

Tradition—skills, customs, or knowledge passed down over time

Background

Despite the fact that we all experience it, folklife is a concept that few people think about or understand. Every time a mother shows her daughter how to can preserves "like grandma did it," or every time football players slap each other on the back for luck, folklife is occurring.

Because people usually belong to several folk groups, each with its own traditions, it is useful to identify major types of folklife when explaining these concepts to students. The most common type, known worldwide, is ***family folklife***. Handing down objects and heirlooms, practicing folk arts, telling family stories, and sharing family recipes are common traditions practiced within this folk group.

Regional folklife consists of traditional cultural traits associated with geographic regions. Examples are seen in foodways, verbal patterns, stories, and music.

Occupational folklife includes skills, knowledge, and techniques learned in occupation groups. In Florida, for example, the maritime industries, armed services, office settings, and other work environments have many traditions that are learned informally on the job.

Ethnic folklife consists of traditional cultural knowledge and skills that can be traced to an ethnic group's country of origin. Some ethnic folklife may be practiced by several groups but still be identified strongly with a specific culture—for example, breaking a piñata or dancing a polka. Particularly rich forms of ethnic folklife are revealed in ethnic music, folk arts, foods, and festivals and celebrations.

Aside from family folklife, young people are most familiar with ***children's folklore***, which is diverse, ubiquitous, international, and sometimes centuries old. Games, crafts, and verbal arts such as stories, jokes, chants, and rhymes commonly are shared folklife among kids. Often these activities are related to gender or age level.

Folklife is a phenomenon that people everywhere experience in many contexts throughout their lives. Recognizing their personal connections with traditions gives youths a sense of place and helps them to understand the larger communities in which they live.

Procedure

1. The objectives of this activity are for students to understand the vocabulary and to relate the concepts to their own lives. This process can be accomplished in a variety of ways depending on the age level of the group. For example:
   - Write the vocabulary on the board and ask students to give definitions. Discuss their ideas and guide them with questions and examples toward accurate meanings.
   - Ask students to bring an object from home that represents a tradition in their lives. Invite them to talk about their objects and use this to introduce folklife concepts.
   - Ask students to list a tradition or custom that they associate with family life, a region of the country, an occupation, an ethnic group, or an age group. Write their ideas on the board and use the resulting information as a basis for discussion and defining the vocabulary words.
2. End the activity by relating the various concepts to experiences that students will have at the folk festival based on background information provided in this booklet.
3. After the festival, review the vocabulary words and ask students whether their understanding of folklife, folk groups, and traditions was changed by festival experiences.

Standards Correlations

SS.A.5.4.2, SS.A.6.2.1, SS.A.6.2.4, SS.A.6.2.5, SS.A.6.3.4.

This lesson was adapted from "A Teacher's Guide to the Duval County Folklife in Education Program," produced by the Duval County School Board and the Florida Department of State, 1989.

CARRYING ON LIVING TRADITIONS

Overview

By interviewing tradition bearers and their protegées in the Folk Arts Village at the folk festival, students learn how crafts, skills, and traditions are passed on.

Objectives

Students will

- learn about traditional crafts, customs, and skills
- recognize how traditions are maintained

Subjects/Skills

- social studies, anthropology
- interviewing, recording, writing, and drawing

Age Level

Grades 4 through 12

Materials

- copies of the Apprenticeship Interview Guide
- pencils or pens
- 6–12 clipboards

Time Required

Allow 1 hour to prepare for this activity, 30–60 minutes to complete interviews at the festival, and 60 minutes to complete the activity in the classroom.

Background

A tradition bearer is someone who has mastered a traditional craft, art, or skill through informal means—that is, by observing, practicing, or receiving oral instruction rather than formal academic training. Tradition bearers pass on their knowledge in the same ways to preserve their art forms.

Each year, the Florida Department of State selects several master and apprentice teams to participate in the Florida Folklife Apprenticeship Program. By talking with these individuals and recording their responses, students not only will learn how and why unique traditions are passed on, but they also conduct an essential form of folklife fieldwork—oral interviews.

Preparation

1. Read about the 1998 master and apprentice teams on pages 8–10 of this booklet.

2. Determine how the class will be divided into six groups and make copies of the Apprentice Interview Guide for each student.

3. Gather clipboards and writing tools and prepare materials for distribution at the festival. If clipboards will be too cumbersome, prepare 8 1/2 x 11-inch pieces of mat board with paperclips or rubber bands to hold the interview guides in place.

Procedure

In the classroom prior to the festival

1. Tell students about the Florida Folklife Apprenticeship Program and the people and traditions involved in 1998. Explain that each student group will interview one of the master and apprentice teams when the class visits the folk festival.

2. Divide the class into groups. Assign or allow students to select the task that they would like to perform: asking the interview questions, recording the masters' and apprentices' answers, or drawing pictures of the crafts or instruments involved. Depending on the number of students per group, several students may perform the same task.

At the festival

1. Lead students to the Folk Arts Village. Hand out clipboards, interview guides, and writing tools.

2. Disperse the each group to the location of its apprenticeship team in the company of chaperones, with instructions to meet at the same place at a specific time.

3. When the groups have reassembled, collect the interview guides and other materials.

In the classroom after the festival

1. Ask students to assemble into their groups and distribute the interview guides.

2. Allow each group to describe the apprenticeship team that it interviewed, using the illustrations to enhance the descriptions. Encourage the rest of the class to ask questions and share information.

3. Ask students to describe traditions that they experience in their own lives and how they have been passed on.

4. Conclude the activity with a discussion of how cultural traditions of many ethnic groups have influenced Florida's past and present social landscape.

Standards Correlations

SS.A.6.2.4, SS.A.6.2.5, SS.A.6.3.4.

Apprenticeship Area Interview Guide

Interviewer(s): _____ _____

Recorder(s): _____ _____

Illustrator(s): _____ _____

About the Folk Artist

Name: _____ City of residence: _____

Place of birth: _____ Date of birth: _____

Type of folk art: _____

How old were you when you learned to do this? _____

Who taught you to do it? _____

How long did it take you to learn? _____

Who else in your family or community does this, and how long have they done it? _____

_____

About the Apprentice

Name: _____ City of residence: _____

Place of birth: _____ Date of birth: _____

Type of folk art: _____

How old were you when you learned to do this? _____

Who taught you to do it? _____

How long did it take you to learn? _____

Who else in your family or community does this, and how long have they done it? _____

_____

About the Folk Art

How is this folk art done? _____

_____

What special tools, materials, or instruments do you use? _____

_____

Why is this tradition important? _____

_____

Illustration: Make a drawing of some aspect of this tradition (the people, a tool, an object).

MULTICULTURAL GAMES

Pusa at Aso—*Philippines*

Skills: speed, agility
Ages: 6 and older
Players: 10 or more
Materials: none

About the game

Pusa at Aso means "cat and dog" in the Filipino language of Tagalog. This game teaches children to work together to have fun, and it is guaranteed to get students' blood pumping, especially the two who are the cat and dog.

Playing the game

1. Select two players to be the Dog and the Cat. Ask the other players to join hands and make a large circle. The Dog stands outside of the circle and the Cat stands inside.
2. On the count of three, the Dog tries to run into the circle and catch the Cat. Both the Cat and Dog may run in and out of the circle at will.
3. Players standing around the circle are there to help the Cat. To prevent the Dog from catching the Cat, players can raise and lower their joined hands to make it hard for the Dog to pass by. They can do the same thing for the Cat.
4. If any player around the circle feels that the Dog needs a break, the player shouts: "Open the gates!" and everyone releases their hands.

Ending the game

Once the Cat is tagged, he/she returns to the circle and another player is chosen. Players can change the rules and have the Cat chase the Dog.

Faces—*Japan*

Skills: small motor skills, directional skills
Ages: 7 and older
Players: 2 or more
Materials: 1 sheet of light cardboard (enough to cover the face) for each player
felt-tipped markers
scissors and string

About the game

The art of portrait painting has existed in Japan for ages. Japanese children often are taught to paint using special brushes—the same brushes they use to make the fine strokes in writing. This game encourages children to be creative and to accept, with good humor, their "creations" of themselves.

Playing the game

1. Give each player a marker and a piece of cardboard, which will be their mask or "face canvas." Instruct them to cut the cardboard into any shape they want.
2. Poke holes on each side of the mask and loop string through each hole to tie the cardboard over the player's face.
3. Select a leader, who instructs players to draw features of the face on the mask (which they are wearing) by saying: "Draw your mouth" or "draw your right eye."
4. When their faces are finished, have them write their names on the backs without looking at their creations.

Ending the game

Collect the masks and lay them on a table. The players try to identify which face belongs to them.

Kulit K'rang—*Indonesia*

Skills: hand-eye coordination, dexterity
Ages: 8 and older
Players: 6 or more
Materials: pebbles, seashells, or dried beans—10 to 15 pieces per player, with 20 for the bowl
basket, box, or bowl

About the game

Children in Indonesia and other parts of Southeast Asia play this game with cockleshells—a type of small seashell. It takes lots of coordination and quick reflexes to master. The larger the group, the more fun the game is.

Playing the game

1. Have players form a circle around the bowl. Give each player an equal number of playing pieces (10–15). Leave 20 in the bowl.
2. Players sit cross-legged and pile their pieces in front of them. The first player places a piece on the back of his/her hand. With a quick motion, he/she tosses the piece into the air, grabs another piece from his/her pile, and catches the falling piece—all at the same time.
3. If a player succeeds in snatching and catching the piece, he/she takes one piece from the bowl. If the player fails, he/she adds a piece to the bowl. Play continues to the right until all are out of pieces or the bowl is empty.

Winning the game

The players with the most pieces when the game is over are the winners.

Shuttlecock—*Korea*

Skills: balance, agility
Ages: 8 and older
Players: 1 or more
Materials: play area
small rubber or cork ball
10 feathers
glue
nail or drill
ping-pong paddles (optional)

About the game

This game has been played in Korea, China, and Japan for more than 2,000 years. In Korea, the game was popular with street vendors and store owners who spent a lot of time in the cold. They played Shuttlecock alone or with each other to keep their feet warm. At one time in Japan, it was used to train and sharpen a soldier's muscle skills. In 16th-century England, young girls played a version using paddles.

Playing the game

1. To make the shuttlecock, nail or drill a cluster of ten small holes in the ball. Put a drop of glue on each feather's pointed end and insert it into a hole in the ball.

2. Play begins when the shuttlecock is thrown into the air. On its way down, the player "catches" it off any part of his/her foot and kicks it back up. To keep score, count the number of times the shuttlecock is kicked in a row without touching the ground. The same rules apply for solo and group Shuttlecock.

3. If you add ping-pong paddles, the game turns into Battledore. Have players count how many times they can bounce the shuttlecock without dropping it.

1, 2, 3 Dragon—*China*

Skills: large motor skills, cooperation, agility
Ages: 8 or more
Players: 10 or more
Materials: play area

About the game

This is a great game to play at the beginning of the Chinese New Year. The Chinese often welcome in the New Year with festive parades that feature a colorful, dancing dragon. For the Chinese, the dragon is a symbol of good fortune.

Playing the game

1. Have players form a line. Ask each player to put his/her hands on the shoulders of the player in front. The first person in line is the dragon's Head; the last is its Tail.

2. To start the game, the Tail shouts out: "1, 2, 3 dragon!" With the Head leading and everyone else holding on, the dragon starts to run—twisting and turning, trying to catch its Tail. As the dragon runs after its Tail, it must be careful not to let the body break.

3. If the body breaks, the dragon dies. The Head then moves to the end of the line and becomes the Tail, and the person next in line becomes the new Head.

Winning the game

Points are scored each time the Head tags the Tail. The player with the most points wins. Keeping score is fun but not necessary.

Cheetah, Cheetal—*India*

Skills: dexterity, large motor skills
Ages: 6 and older
Players: 7 or more
Materials: playing field
chalk or cones to mark boundaries

About the game

For centuries, it has been said that Indian princesses trained cheetahs to hunt cheetals (a spotted deer). Although this game of tag got its name from these animals, the cheetahs are not the only ones doing the "hunting."

Playing the game

1. To make the playing field, draw or mark off two lines about 5 feet apart. On either side of these lines, pace off about 20 to 30 feet and mark off the areas. These are the baselines.

2. Select one person to be the Indian Princess/Prince. Divide the rest of the players into two teams: Cheetahs and Cheetals.

3. Have the Cheetahs and Cheetals line up, back to back. The Princess/Prince stands at one end in the middle of both lines and calls out: "Chee-eee-ee . . ." "tah" or "tal," trying to surprise the groups.

4. The team that is called must turn quickly and chase the other players to their baseline. Tagged players are out of the game.

Ending the game

Play continues until all the players on one side are tagged.

These games were taken from: Orlando, Louise. The multicultural game book: more than 70 traditional games from 30 countries. New York: Scholastic Professional Books, 1993.

Get an Autograph from Somebody Who...

makes baskets	was born in Florida	is wearing a baseball cap	demonstrates in the Folklife Area	quilts	is a Park Ranger
plays a drum	lives on a farm	sings	lives in South Florida	likes Japanese food	is an Apprentice
tells stories	was born outside the US	is in a pink T-shirt	has competed in a fiddle contest	speaks Chinese	demonstrates in the Seminole Family Camp
lives in White Springs	dances	lives in a city	has visited Hawaii	is a volunteer	can sing "Old Folks at Home"

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Return a <u>completed</u> sheet for a free activity ticket at the Kids' Place

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